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interest with all men. Over and against the *solidarisme* presented in theory by such writers as Leroux, Marion, Gide, Izoulet, Payot, and Bourgeois, there is a general movement in the direction of *individualisme*. In the chapter bearing this title, there is to be found an analysis of the French character that forms the most interesting part of the book. There is undoubtedly, Professor Thomas thinks, a tendency to individualism which manifests itself in the irreverence of children, the friction between employers and employed, the competitive and aggressively critical spirit of scholars, and the general egoism of men in their daily living. But there is an equally strong tendency in the other direction, manifesting itself in the *fonctionnarisme*, the general preference of men for the monotonous and formal routine of official life. Individualism in France, unlike that in Germany, England, and America, is a manner of thought rather than a manner of conduct, and affects the imagination rather than the will. The Frenchman, most ambitious and original in his dreams, is most conventional in his vocation. He sticks to his bureau, with its quiet security and promise of permanent livelihood, while commerce and colonization decline on account of his lack of enterprise and initiative. The author finds this to be due in part to an educational system that is too protective. He would have an early appeal to the child's own resources, and the cultivation of a practical independence and sense of responsibility. There should always be inculcated along with the consciousness of solidarity, "a living and profound sense of personality."

Other chapters deal entertainingly with the French pessimism of the last generation, æsthetic morality, dilettantism, and, rigorism. The volume is concluded with a chapter maintaining against Tolstoi the need and possibility of moral education. The book as a whole reminds one anew of the Frenchman's power of analysis, and his habit of applying it to his own national moods. But in this case, at least, no one can for a moment doubt the author's earnestness and good judgment.

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Allgemeine Aesthetik. Von JONAS COHN. Leipzig, verlag von Wilhelm Engelmann, 1901.—pp. x, 293.

The object of this work is stated (*Vorwort, III*) to be the unfolding in its general outline of the system of æsthetics as a critical science of worth. It builds consciously on the philosophical rather than on the empirical. Into what is now known as 'exact' æsthetics, or the sociological æsthetics of Guyau, Hennequin, and Tarde, Dr. Cohn does not enter to any appreciable extent. Indeed, he seems to be unaware of these movements and their important results.

The task of general æsthetics, the systematic arrangement of the data, (p. 8), can be pursued from the threefold point of view of psychology, sociology, and history, whose scientific implications in their philosophical

unity it is the business of æsthetic, to set forth. We have therefore three main divisions of the work before us :

1. The discrimination of the æsthetic field. This is chiefly a psychological investigation. Perception is said to be the complex most important in æsthetic experience, *i. e.*, worth or value is presented in the medium of pure, intensive, perceptual knowledge, not in the logical or consecutive form (p. 23). An object is judged to be beautiful because it is isolated, so that the whole attention is absorbed. Therefore art always brings the beautiful to us 'framed,' as Gottfried Semper says. This 'frame' of mind, however, is not clearly marked out by Cohn, and he assumes a simplicity in æsthetic perception not actually borne out by facts. Nor does he recover himself when he explains the relation of art to the promotion of the ideal (p. 41).

2. The second part of the work is devoted to an analysis of the content of the æsthetic field, and our author has, in my opinion, done the best work in this part. Though obviously following Hegel, and criticising him, he has, especially in the chapter on Form (p. 74), gathered together much valuable material and made it available for students. The fourth chapter on the important *kinds* of æsthetic worth (beauty, sublimity, the tragic, the comic), is specially welcome on account of its literary character.

3. The third part is devoted to the discussion of the significance of æsthetic work or value, and is all too short. Dr. Cohn, in my view, exaggerates the conflict of the æsthetic with the ethical and logical interests (pp. 266 ff.), but shows in a final chapter, however, how all worths may be adjusted in the final ideal synthesis of life and being.

I fear that artists will not turn to this work for guidance or inspiration ; artists are prejudiced against German æsthetics. The most fruitful criticism of art at present, it must be acknowledged, emanates from France. Still these strictures should not blind us to the solid merits of the work before us, which will commend itself, without further comment, to all students of philosophical æsthetics.

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Geschichtsphilosophie. Einleitung zu einer Weltgeschichte seit der Völkerwanderung. Von THEODOR LINDNER. Stuttgart, J. G. Cotta'sche Buchhandlung Nachfolger, 1901.—pp. xii, 206.

The scope of this work is partially explained by the sub-title. Professor Lindner has not aimed to produce a complete and systematic philosophy of history, but only to expound his own conception of history as a preliminary to his *Welt-geschichte*. The first two sections deal with the principles of conservation and change which Professor Lindner regards as the fundamental conditions of historical development. Illustrations of conservation are individual and racial heredity, both bodily and mental, and the persistence of established forms of civilization. The chief cause of change is the historical struggle for existence between national and racial groups, as well